

Harry James
Studies & Improvisations
for Trumpet



PRICE **1.50** In U.S.A.

ROBBINS MUSIC CORPORATION
799 SEVENTH AVENUE • NEW YORK

Foreword

In the field of modern dance music the art of improvising affords one of the finest opportunities for a singular satisfying musical experience. An improvisation in "swing style" has the power to charm or thrill the listener as well as the performer. This power of affecting the musical senses has been one of the strongest factors in the inevitable rise of "Swing".

The purpose of this book is to offer a progressive method of study to the student desirous of acquiring a distinctive style of playing both rhythmically and melodically. It is not an instructor's method dealing with fundamentals. On the contrary, it is designed for the student having already attained a certain degree of technical knowledge and facility in the playing of the trumpet.

A careful consideration of the following studies and improvisations in this book, combined with diligent practice, will definitely contribute not only to the student's ability on the trumpet, but also to his appreciation of this phase of music.

The Publishers

Harry James
**Studies &
Improvisations**
for Trumpet

Edited by Elmer F. Gottschalk

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HARRY JAMES was born right into the show business in Albany, Georgia, on the Ides of March, 1916. His father was director of the circus band and his mother a performer in the same show. Harry comes by his talent quite naturally because he was raised in back of the bandstand.

Harry trouped with his family for the first fourteen years of his life, and it is interesting to note that he played drums before taking up the cornet. He was featured as a child prodigy when only four years old, and was thoroughly capable of taking over the drummer's job when occasion demanded it.

In the Spring of 1927 Harry's father, himself a trumpeter, began to teach the boy trumpet. This suited Harry better than drums, and within two years he was substituting for his father. He continued his trumpet studies while his family wintered in Beaumont, Texas, and often soloed with the high school band.

In 1932 he left home to answer the call of Le Jazz Hot, and joined the orchestra of Joe Gill in Galveston. He found this to be his calling, and from then on continued his climb to the top in popular music. On Xmas day, 1936, he got a call from Benny Goodman and the rest is musical history.

TABLE OF KEYS, MAJOR AND MINOR

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	C Major		G Major		D Major		A Major	
Major								
Relative Minor	A Minor		E Minor		B Minor		F# Minor	

E Major		B Major		F# Major		C# Major		Cb Major	
C# Minor		G# Minor		D# Minor		A# Minor		Ab Minor	

Gb Major		Db Major		Ab Major		Eb Major		Bb Major		F Major	
Eb Minor		Bb Minor		F Minor		C Minor		G Minor		D Minor	

INTERVALS

An interval is the distance from one note to another. It is *Major* or *Perfect* if both notes are in the same key, and *Minor*, *Diminished*, or *Augmented* if not!

Perf. Unison		Min. 2nd		Maj. 2nd		Aug. 2nd		Min. 3rd		Maj. 3rd	

Perf. 4th		Aug. 4th		Dim. 5th		Perf. 5th		Aug. 5th		Min. 6th	

Maj. 6th		Aug. 6th		Dim. 7th		Min. 7th		Maj. 7th		Perf. 8va	

To determine the kind of interval formed by any two given notes, consider the lower as the key note and follow the foregoing definition and table.

CHORDS AND THEIR INVERSIONS

I. A chord is a succession of three or more notes sounded simultaneously and named according to the various degrees of the scale:

NAMES AND DEGREES OF THE SCALE

ITonic (keynote) chord	
IISuper-tonic	"
IIIMediant	"
IVSub-dominant	"
VDominant	"
VISub-mediante	"
VIILeading-tone	"



In addition, chords are also named *major*, *minor*, *diminished*, *augmented*, *sixth*, *seventh*, *ninth*, etc., according to the number of notes and kind of intervals included in each chord.

II. A chord may be built upon any note.

(1) Major (common) chord.



(The numbers 1, 3, and 5 indicate the intervals used, of which 1-3 is a *major third* and 1-5 is a *perfect fifth*.)

(2) Minor (common) chord.



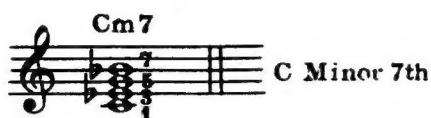
(1-3 is a *minor third* and 1-5 is a *perfect fifth*.)

(3) Seventh (Major or Minor) chord.

NOTE:—A chord is either major or minor depending upon whether the interval of a third (1-3) is major or minor.



(Major third, perfect fifth, and minor seventh.)



(Minor third, perfect fifth, and minor seventh.)

(4) Sixth chord.

A sixth chord is formed by adding the sixth note from the root to a common triad. The sixth chords most commonly used are:



C6 = Major third, perfect fifth, and major sixth.

Cm6 = Minor third, perfect fifth, and major sixth.



(Major third, perfect fifth, augmented sixth.)

(5) Ninth and thirteenth chords.



(a) A ninth chord is formed by adding a note nine steps (in the scale) above the root, or bottom note, of a seventh chord.

(b) A thirteenth chord is formed by adding a note thirteen steps above the root of a ninth chord.

(6) Diminished chord.

(a) A diminished chord is formed by a series of minor thirds. There are only three diminished chords (the root depends upon the key and chord progression):



(Minor third, diminished fifth, and diminished seventh.)

6 (7) Augmented chords.

Unless a 6 aug. is indicated, the word augmented (or aug.) directly affects only the interval of a fifth in the chord. It raises the fifth a half step, thus making an interval of an augmented fifth.



III. Chord progression.

In learning to improvise, the student must have some understanding of the laws or rules governing chord progression. To facilitate learning the names and signs "tonic" (I), "dominant" (V), etc. are used. (See table of names and degrees of the scale.)

(1) The chordal frame-work of any composition in general consists of I IV V₇ I.

(2) A good conception of the use of chords in a given key may be obtained from the following table:

<i>Chords</i>	<i>Number of Times Used</i>
I (tonic)	
IV (sub-dominant)	Very Frequently
V (dominant)	
VI (sub-median)	
II (super-tonic)	Frequently
III (median)	
VII (leading-tone)	Infrequently

(3) A composition almost invariably will start and end on the tonic, ending with what is called a full cadence (V₇I or IV I).

(4) The chords to be used in the body of a composition depend, of course, upon the melody and the chords desired by the composer.

(5) In changing from one chord to the next, tones that are "common" to both chords should be carried over by the *same voice* if the melody will permit.



The note common to both chords is G!

(6) The third (note) of a chord will generally resolve up to the nearest note of the next chord; likewise the seventh will resolve down. (In the foregoing example the third (B) of the V₇ chord resolves up to C of the I chord; the seventh (F) of the V₇ chord resolves down to the E of the I chord.)

(7) When the question of doubling a note arises, always remember that *thirds*, *sevenths*, and *ninths* are not to be doubled; double the root or the *fifth*.

3rd doubled
Wrong (✓)

3rd not doubled
Correct (O.K.)

(8) Consecutive or hidden octaves and fifths between voices (or parts) should be avoided.

Ⓐ

Incorrect consecutive octaves

Correct

Ⓑ

Hidden Octaves

Hidden Fifths

At Ⓑ, harmony in parallel motion with the bass causes a *hidden octave* between the bass and the upper voice, and a *hidden fifth* between the bass and middle voice. Voices should move in contrary motion whenever possible.

(9) Alteration of any of the chords is permissible, depending upon the player's or composer's preference.

(The foregoing rules are not to be accepted as infallible, but they are given in the hope that they will serve the student as a guide and foundation and to stimulate an interest for a more advanced study of the principles of harmony!)

IV. Inversions of chords.

When a chord is inverted it means that some note (of the chord) other than the root is in the bass (bottom note).

Root Position

1st Inversion

2nd Inversion

3rd Inversion

STUDIES IN PHRASING AND CHORD PROGRESSION

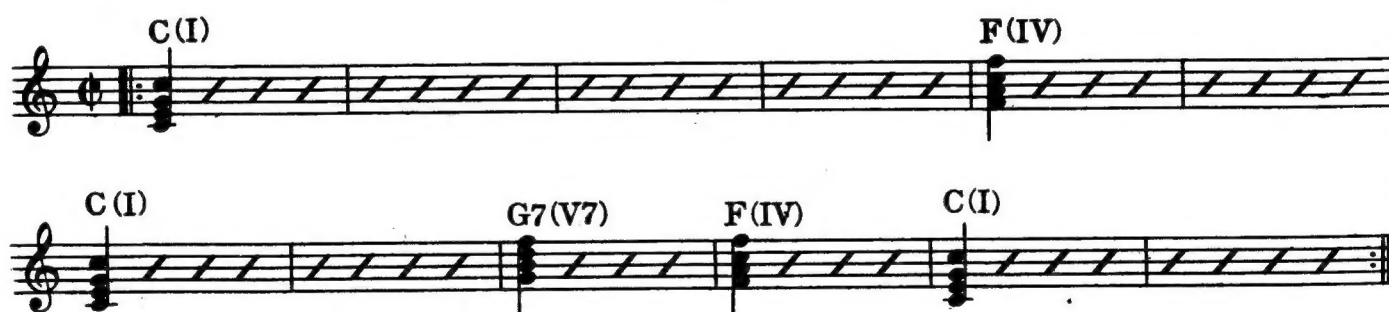
The following studies are given for two reasons:

- (1) To acquaint the student with some of the more important rhythmic figures used in "swing" improvisations;
- (2) To establish a feeling for chord progression.

The first group consists of simple *arpeggio figures*, the second deals with *syncopation*, and the third is a combination of both, introducing also the *added tones* (tones added to the fundamental chord notes) and *passing tones*. These studies are built upon the succession of chords known universally to "swing" musicians as "the blues."

We must bear firmly in mind that the three-fold root of music is Melody, Harmony, and Rhythm. Our purpose is to integrate these three elements to such an extent that our whole personality is charged with rhythmic power. It is this power which stimulates the creative ability in the musician, and allows subconscious freedom while extemporizing.

All chords indicated are in the transposing keys of the instrument and are given in 12-measure form. The chords used in the progressions may vary, but they follow a general pattern, as indicated below.



The first group of eight studies are simple arpeggio phrases and are given for the purpose of developing a flowing style of playing. Perfecting a system of legato tonguing is an important step and should be considered as one of the first requirements in a study of improvising. Play the following studies in a relaxed manner being careful to breathe only at the beginning of each phrase.

I
LEGATO TONGUING

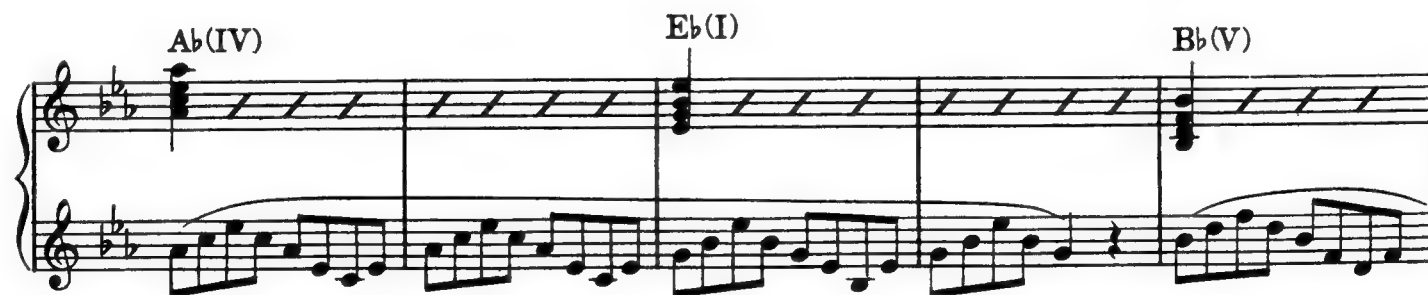
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Ex.1

Ex.1 is a piano exercise in C major. It consists of three systems of music. The first system starts with a C(I) chord in the right hand, followed by a continuous eighth-note melody in the left hand. The second system features a sequence of chords: F(IV), C(I), and G7(V7), each followed by a continuous eighth-note melody in the left hand. The third system features a sequence of chords: F(IV), 1.C(I), and 2.C(I), each followed by a continuous eighth-note melody in the left hand. The exercise is marked with a repeat sign and a first/second ending bracket.

Ex.2

Ex.2 is a piano exercise in F major. It consists of three systems of music. The first system starts with an F(I) chord in the right hand, followed by a continuous eighth-note melody in the left hand. The second system features a sequence of chords: Bb(IV), F(I), and C7(V7), each followed by a continuous eighth-note melody in the left hand. The third system features a sequence of chords: Bb(IV), 1.F(I), and 2.F(I), each followed by a continuous eighth-note melody in the left hand. The exercise is marked with a repeat sign and a first/second ending bracket.

Ex. 3 B \flat (I)**Ex. 4** E \flat (I)

Ex.5

Ex.5

The musical score for Example 5 consists of three systems of piano accompaniment. Each system has a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is common time (C). The first system shows a G(I) chord in the treble and a C(IV) chord in the bass, followed by a G(I) chord in the treble. The second system shows a C(IV) chord in the treble and a G(I) chord in the bass, followed by a D(V) chord in the treble. The third system shows a C(IV) chord in the treble and a G(I) chord in the bass, followed by a first ending (1. G(I)) and a second ending (2. G(I)).

G (I) C (IV) G (I)

C (IV) G (I) D (V)

C (IV) 1. G (I) 2. G (I)

Ex. 6

Ex. 6

The musical score for Example 6 is written for piano in D major (two sharps). It consists of three systems, each with a grand staff (treble and bass clef). The right hand plays chords, and the left hand plays a continuous eighth-note pattern. The first system has chords D(I), G(IV), and D(I). The second system has chords G(IV), D(I), and A(V). The third system has chords G(IV), D(I), and D(I) with a first and second ending bracket.

Chord symbols: D(I), G(IV), A(V).

Ex. 7

Ex. 7 is a musical exercise in A major, 4/4 time. It consists of a piano accompaniment in the bass staff and a treble staff with chords. The chords are labeled as follows:

- Measure 1: A(I)
- Measure 2: D(IV)
- Measure 3: A(I)
- Measure 4: D(IV)
- Measure 5: A(I)
- Measure 6: E(V)

The piano accompaniment features a steady eighth-note pattern in the right hand and a walking bass line in the left hand.

Ex. 8

Ex. 8 is a musical exercise in E major, 4/4 time. It consists of a piano accompaniment in the bass staff and a treble staff with chords. The chords are labeled as follows:

- Measure 1: E(I)
- Measure 2: A(IV)
- Measure 3: E(I)
- Measure 4: A(IV)
- Measure 5: E(I)
- Measure 6: B(V)

The piano accompaniment features a steady eighth-note pattern in the right hand and a walking bass line in the left hand.

II SYNCOPE

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Ex.1 C (I)

First system of musical notation for Ex.1. Treble clef, C major. Chords: C(I), F(IV), C(I). The bass line features a syncopated eighth-note pattern.

Second system of musical notation for Ex.1. Treble clef, C major. Chords: F(IV), C(I), G(V). The bass line continues the syncopated eighth-note pattern.

Third system of musical notation for Ex.1. Treble clef, C major. Chords: F(IV), 1.C(I), 2.C(I). The system includes a repeat sign and a first/second ending structure.

Ex.2

First system of musical notation for Ex.2. Treble clef, F major. Chord: F(I). The bass line features a syncopated eighth-note pattern.

Second system of musical notation for Ex.2. Treble clef, F major. Chords: Bb(IV), F(I), C(V). The bass line continues the syncopated eighth-note pattern.

Third system of musical notation for Ex.2. Treble clef, F major. Chords: Bb(IV), 1.F(I), 2.F(I). The system includes a repeat sign and a first/second ending structure.

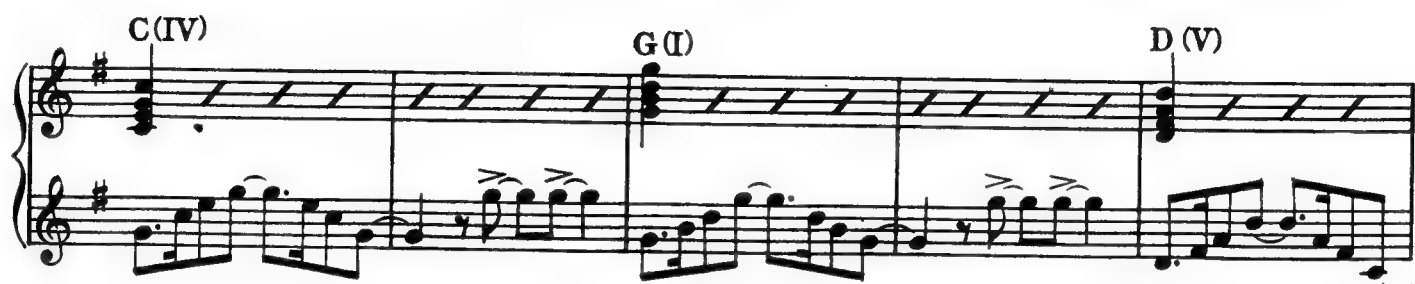
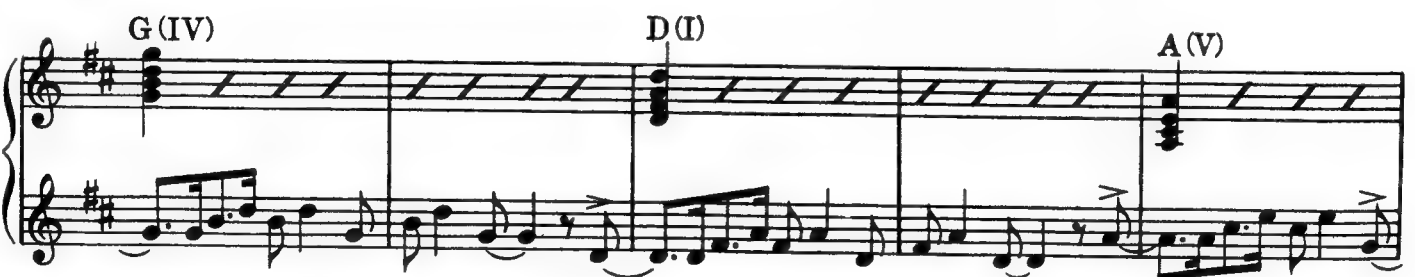
Ex. 3

Ex. 3 is a musical exercise in B-flat major, 4/4 time. It consists of three systems of piano accompaniment. The first system begins with a B-flat (I) chord. The second system features Eb (IV), Bb (IV), and F (V) chords. The third system features Eb (IV), 1. Bb (I), and 2. Bb (I) chords. The right hand plays a continuous pattern of eighth notes, while the left hand plays a series of chords and moving lines.

**Ex. 4**

Ex. 4 is a musical exercise in E-flat major, 4/4 time. It consists of three systems of piano accompaniment. The first system begins with an E-flat (I) chord. The second system features Ab (IV), Eb (I), and Bb (V) chords. The third system features Ab (IV), 1. Eb (I), and 2. Eb (I) chords. The right hand plays a continuous pattern of eighth notes, while the left hand plays a series of chords and moving lines.



Ex.5 G (I)**Ex.6**

Ex. 7

Ex. 7 is a piano exercise in A major. It consists of three systems of two staves each. The first system shows a sequence of chords: A(I), D(IV), and A(I). The second system shows D(IV), A(I), and E(V). The third system shows D(IV), a first ending of A(I), and a second ending of A(I). The right hand plays chords in the upper register, while the left hand plays a moving bass line.

Ex. 8

Ex. 8 is a piano exercise in A major. It consists of three systems of two staves each. The first system shows a sequence of chords: E(I), A(IV), E(I), and B(V). The second system shows A(IV), a first ending of E(I), and a second ending of E(I). The right hand plays chords in the upper register, while the left hand plays a moving bass line.

ADDED AND PASSING TONES

The foregoing studies contain only the fundamental chord tones and are limited in this respect. However, in the following examples we will give ourselves a little more license both harmonically and melodically. The progressions of chords as we have had them so far have been more or less fundamental and may be subject to a number of changes.

For instance, we might have the progression of chords as follows:

C(I) F(IV) C(I) C7(I7) F(IV) C(I)

C(I) G7(V7) 1. C(I) G7(V7) 2. C(I)

Any number of harmonic changes are permissible as long as the musical structure or form remains unchanged.

In the studies to follow use is made of non-chord tones such as passing tones and auxiliary notes which do not affect or change the chord. On the other hand we may change the quality of the common chord by the addition of emphasized notes such as minor thirds, augmented fifths, sixths, sevenths, or ninths. As, for instance, in my chorus on the Victor Record 25792-B "One O'clock Jump" notice how, in the fifth and sixth measures, the ninth (B flat) and the seventh (G flat) notes, of the subdominant chord, are emphasized, and also in the ninth measure the dominant seventh (B flat 7) becomes a minor seventh chord because of the presence of the minor third (D flat).

One O'Clock Jump

Count Basie

E^b A^b E^b B^b7 A^b E^b

Ex.1 Slow

Chords: C, C7, F7, C, G7, C, F7, C.

Ex.2 Slow

Chords: F, Bb7, F, C7, F, C7.

Ex.3 Medium slow B \flat

Ex.3 is a piano exercise in B \flat major, marked "Medium slow". It consists of three systems of piano accompaniment. The first system begins with a B \flat 7 chord in the right hand. The second system features Eb and B \flat chords. The third system includes F7 and B \flat chords. The right hand plays a series of chords, while the left hand plays a melodic line with eighth and sixteenth notes.

Ex.4 Medium slow E \flat

Ex.4 is a piano exercise in E \flat major, marked "Medium slow". It consists of three systems of piano accompaniment. The first system ends with an Eb7 chord. The second system features Ab and Eb chords. The third system includes B \flat 7, Eb, and B \flat 7 chords. The right hand plays a series of chords, while the left hand plays a melodic line with eighth and sixteenth notes.

Ex. 5 Medium Slow

Chords: G, C7, G, G7, C, G, D7, D7 aug., G.

Ex. 6 Medium Slow

Chords: D, G7, D, D7, G7, D, A7, D.

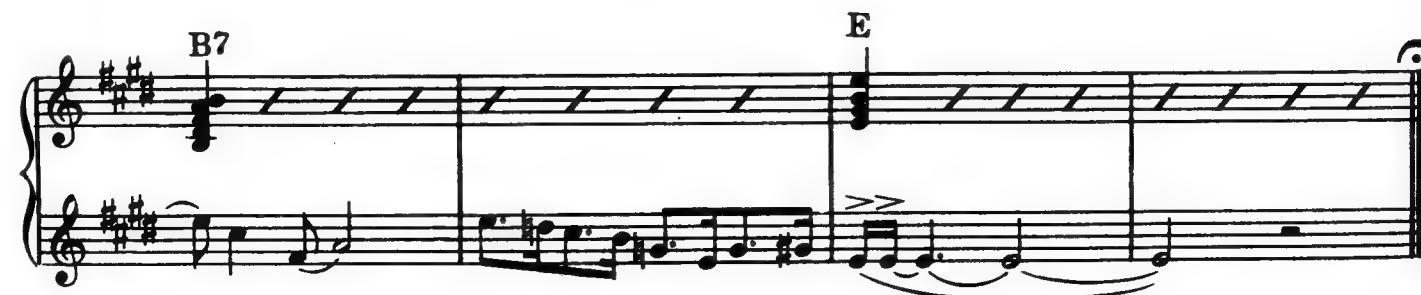
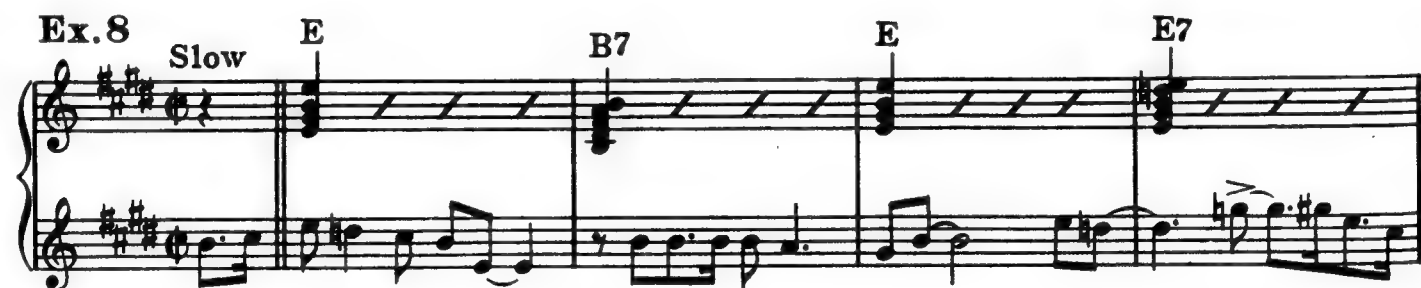
Ex. 7

Slow



Ex. 8

Slow



TREATMENT OF STANDARD SONGS

The next section of the book will be devoted to a study of seven standard songs, six of which are the thirty-two measure type and the remaining one of the twenty measure type. Each song follows a definite musical form or pattern and the ability to recognize these forms quickly and easily is an important step in the development of a good swing style. A song may be made up of two eight-bar phrases which are very much alike (A, A), followed by an eight-bar phrase which is entirely different (B), and closed with another eight-bar phrase very much like the first two (A). Consequently our form would be A, A, B, A. Other songs will follow many different forms as will be observed. The matter of phrasing, when improvising a chorus, is another important step. A phrase should convey a musical message like a sentence or portion of a sentence.

In our treatment of the songs, we will follow this procedure:

- (1) Play the melody "straight," as it was originally written.
- (2) Play the melody again but this time rephrase it rhythmically.
- (3) Play an original improvisation. (In each case I have given you my own improvisation in the way I might play it if called upon).

The chord indications on the top stave accompany each chorus. This enables the student to analyse just what is happening harmonically in conjunction with the melodic line. The co-ordination of these two elements is our ultimate aim.

In A Little Spanish Town

The Melody As Written Originally

Sam M. Lewis
Joe Young
Mabel Wayne

Moderato

The musical score is written for piano in 2/4 time. It consists of six systems of music. The first system begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked 'Moderato'. The first measure is marked with a 'C' chord and a 'p-f' (piano to forte) dynamic. The melody is written in the right hand, and the accompaniment is in the left hand. The score includes various chords such as C, G7, G+, C, G7, E7, A7, D7, and A dim. The piece concludes with a first ending (1. C) and a second ending (2. C) marked with repeat signs and first/second endings.

This composition was written as a waltz but may be played to good effect as a fox-trot The following rhythmic chorus serves to illustrate this:

In A Little Spanish Town

Phrased Rhythmically

Sam M. Lewis
Joe Young
Mabel Wayne

Moderato

The musical score is written for piano and consists of six systems of music. Each system has a grand staff with a treble and bass clef. The tempo is marked 'Moderato'. The key signature is one sharp (F#), indicating D major or B minor. The score includes various musical notations such as chords (C, G7, G+, C, E7, A7, D7, A dim.), triplets (indicated by a '3' in a circle), and dynamic markings (f, dim.). The first system starts with a C chord and a forte (f) dynamic. The second system features a C chord and a G7 chord. The third system includes G+ and C chords. The fourth system has G7 and E7 chords. The fifth system contains A7, D7, and A dim. chords. The sixth system concludes with C, G7, and C chords, and includes first and second endings marked with '1.' and '2.'.

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In A Little Spanish Town

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Improvised

Sam M. Lewis
Joe Young
Mabel Wayne

The piano score consists of six systems of music, each with a treble and bass staff. The chords and markings are as follows:

- System 1:** Chord C (first measure), Chord G7 (second measure). The bass line features a triplet in the fourth measure.
- System 2:** Chord C (first measure). The bass line features a triplet in the fourth measure.
- System 3:** Chord G7 (first measure), Chord G+ (second measure), Chord C (third measure). The bass line features a triplet in the fifth measure with the marking "lip" above it.
- System 4:** Chord G7 (first measure), Chord E7 (second measure). The bass line features a triplet in the fifth measure.
- System 5:** Chord A7 (first measure), Chord D7 (second measure). The bass line features a triplet in the fifth measure.
- System 6:** Chord C (first measure), Chord G7 (second measure), Chord C (third measure). The bass line features a triplet in the fifth measure.

At Sundown

The Melody As Written Originally

Walter Donaldson

Moderato

D7 Am G+ D6 D7 G Em E7

p-f

Am G+ D6 D7 G Em B7(B7dim5) E7

A6 A7 D9 D7 D+ G6 G E7

Am G+ D6 D7 G Em E7 Am G+ D6 D7

G Em B7 B7dim5 E7 A6 A7

Am G+ D6 D7 1. G E7 2. G

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At Sundown

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Phrased Rhythmically

Walter Donaldson

Moderato

Chords indicated in the score:

- System 1: D7, Am, G+, D6 D7, G, Em, E7
- System 2: Am, G+, D6 D7, G, Em, B7 B7dim5 E7
- System 3: A6, A7, D9, D7, D+, G6, G, E7
- System 4: Am, G+, D6 D7, G, Em, E7, Am, G+, D6 D7
- System 5: G, Em, B7 B7dim5 E7, A6, A7
- System 6: Am, G+, D6 D7, 1. G, E7, 2. G, D7, G D7 G

At Sundown

Walter Donaldson

Improvised

The musical score is written for piano and guitar. It consists of six systems of music. The piano part is on the left staff of each system, and the guitar part is on the right staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various chords and improvisation markings.

System 1: Chords: D7, Am, D7, G, Em, E7. The piano part has a series of eighth notes, and the guitar part has a series of eighth notes.

System 2: Chords: Am, D7, G, Em, B7, E7. The piano part has a series of eighth notes, and the guitar part has a series of eighth notes.

System 3: Chords: A6, A7, D7, G, E7. The piano part has a series of eighth notes, and the guitar part has a series of eighth notes.

System 4: Chords: Am, D7, G, Em, E7, Am. The piano part has a series of eighth notes, and the guitar part has a series of eighth notes.

System 5: Chords: D7, G, Em, B7, E7. The piano part has a series of eighth notes, and the guitar part has a series of eighth notes.

System 6: Chords: A7, D7, G. The piano part has a series of eighth notes, and the guitar part has a series of eighth notes.

My Blue Heaven

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The Melody As Written Originally

George Whiting
Walter Donaldson

Moderato

The musical score is written for piano and features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into six systems, each with a treble and bass staff. Chord symbols are placed above the staff lines. The first system begins with a 'Moderato' tempo marking and a 'F' chord. The second system includes 'Am' and 'F' chords. The third system includes 'G7', 'G7dim.5', 'Am', 'F', 'Fdim.', 'F+', and 'Bb' chords. The fourth system includes 'D7', 'Gm', 'D7 Fdim.', 'C7', 'F', and 'C+' chords. The fifth system includes 'F', 'G7', and 'G7dim.5' chords. The sixth system includes '1.C7', 'F', 'Fdim.', 'C7', 'F', '2.C7', 'F', 'Bb', and 'F' chords. The score concludes with a double bar line and a repeat sign.

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My Blue Heaven

Phrased Rhythmically

Moderato

George Whiting
Walter Donaldson

The musical score is written for piano and features a series of chords and melodic lines across six systems. The chords are indicated above the staff, and the melodic lines are written in the piano style. The score includes a key signature of one flat (B-flat) and a time signature of 4/4. The tempo is marked 'Moderato'. The score is divided into two main sections, with the second section starting at measure 12. The chords are as follows:

- System 1: F, G7, G7 dim.5
- System 2: Am, F
- System 3: G7, G7 dim.5, Am, F, Fdim. F, F+, Bb
- System 4: D7, Gm, D7 Fdim. C7, F, C+
- System 5: F, G7, G7 dim.5
- System 6: C7, F, Fdim. C7, F, F, Bb, C7, F

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My Blue Heaven

31

Improvised

George Whiting
Walter Donaldson

The piano score for "My Blue Heaven" consists of six systems of music. Each system has a treble and bass staff. The chords and melodic lines are as follows:

- System 1:** Treble staff has a whole note chord of F. Bass staff has a melodic line. Chords: F, G7, G7dim.5.
- System 2:** Treble staff has a whole note chord of Am. Bass staff has a melodic line. Chords: Am, F.
- System 3:** Treble staff has a whole note chord of G7. Bass staff has a melodic line. Chords: G7, G7dim.5, Am, F.
- System 4:** Treble staff has a whole note chord of Bb. Bass staff has a melodic line. Chords: Bb, D7, Gm.
- System 5:** Treble staff has a whole note chord of C7. Bass staff has a melodic line. Chords: C7, F.
- System 6:** Treble staff has a whole note chord of G7. Bass staff has a melodic line. Chords: G7, G7dim.5, C7, F.

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Pagan Love Song

From the M-G-M Production "The Pagan"

The Melody As Written Originally

Arthur Freed
Nacio Herb Brown

Moderato

The musical score is written for piano in 3/4 time, key of D major. It consists of six systems of music. The first system begins with a D chord and a *p-f* dynamic marking. The second system features G7, D, and A7 chords. The third system includes D, A7, and D chords. The fourth system includes a Bb7 chord. The fifth system includes D, A7, and D chords. The sixth system includes A7, D, A7, and D chords, with first and second endings marked. The score is written in a standard piano format with a grand staff (treble and bass clefs).

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Pagan Love Song

From the M-G-M Production "The Pagan"

Phrased Rhythmically

Arthur Freed
Nacio Herb Brown

The musical score is written for piano and features a series of chords and melodic lines across six systems. The key signature is D major (two sharps). The chords are indicated by letters above the staff: D, G7, D, A7, D, A7, D, Bb7, D, A7, D, A7, D, A7, D. The melody is written in the right hand, and the accompaniment is in the left hand. The score includes a variety of musical notations such as eighth notes, quarter notes, and half notes, as well as rests and dynamic markings like 'f' (forte). The piece concludes with a double bar line and a repeat sign.

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Pagan Love Song

From the M-G-M Production "The Pagan"

Improvised

Arthur Freed
Nacio Herb Brown

The musical score is written for piano and consists of six systems of music. Each system contains a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'f' (forte). Above the staff, specific chords are indicated: D, Bb, D, A7, D, Bb, D, A7, D, A7, D, and A7. The melody is primarily in the bass clef, while the right hand provides harmonic support with chords and occasional melodic fragments.

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I Never Knew

(I Could Love Anybody Like I'm Loving You)

The Melody As Written Originally

Tom Pitts
Ray Egan
Roy K. Marsh

Moderato

Chords: A, A+, F#m, G, F#7, B7, E7, A, A7, D, A7dim.5, C#m7, F#7, B7, E7, A, A7, D, A7dim.5, A, A+, F#m, G, F#7, B7, E7, 1. A, F#m, Bm, E7, 2. A.

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I Never Knew

(I Could Love Anybody Like I'm Loving You)

Phrased Rhythmically

Tom Pitts
Ray Egan
Roy K. Marsh

The musical score is written for piano in A major (two sharps) and 4/4 time. It consists of six systems of music, each with a treble and bass staff. The chords and their positions are as follows:

- System 1:** Treble staff has chords A, A+, F#m, G, F#7, and B7. The bass staff has a rhythmic melody with eighth and quarter notes.
- System 2:** Treble staff has chords E7, A, A7, D, A7dim.5, A, and C#m7. The bass staff continues the rhythmic melody.
- System 3:** Treble staff has chords F#7, B7, and E7. The bass staff features a triplet of eighth notes in the final measure.
- System 4:** Treble staff has chords A, A7, and D. The bass staff continues the rhythmic melody.
- System 5:** Treble staff has chords A7dim.5, A, A+, F#m, G, and F#7. The bass staff continues the rhythmic melody.
- System 6:** Treble staff has chords B7, E7, 1.A, F#m, Bm, E7, and 2.A. The bass staff concludes the piece with a final rhythmic phrase.

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I Never Knew

(I Could Love Anybody Like I'm Loving You)

37

Improvised

Tom Pitts
Ray Egan
Roy K. Marsh

The musical score is written for piano and guitar. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score consists of six systems of music. The piano part is on the left staff, and the guitar part is on the right staff. The melodic line is written in the guitar part. The chords are indicated by letters above the staff: A, A+, F#m, A7, F#7, B7, E7, D, A, D dim., A, A+, F#m, A7, F#7, B7, E7, A. The score includes various musical notations such as slurs, ties, and triplets.

China Boy

*The Melody As Written Originally*Dick Winfree
Phil Boutelje

Moderato

Chords indicated in the score:

- System 1: G, D+, G, D+, G, D+
- System 2: G, Eb7, G, A9
- System 3: Cm, G, A7
- System 4: Bb, F7, Bb, F7
- System 5: Bb, D7, G, D+, G, D+, A9, Cm
- System 6: G, A9, D7, 1. G, D7, 2. G

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China Boy

39

Phrased Rhythmically

Dick Winfree
Phil Boutelje

The musical score for "China Boy" is written for piano. It consists of six systems of music, each with a treble and bass staff. The key signature is one sharp (F#). The score includes various chords and melodic lines. Chords are labeled above the staff: G, E7, A9, Cm, G, Bb, F7, Bb, F7, Bb, D7, G, A9, G dim., G, A9, D7, 1.G, D7, 2.G, D7, G, D7, G. The score ends with a double bar line and a repeat sign.

China Boy

*Improvised*Dick Winfree
Phil Boutelje

The musical score for "China Boy" is written for piano. It features a series of chords and melodic lines across six systems. The chords are: G, E7, A7, Cm, G, Bb, F7, Bb, F7, Bb, D7, G, A7, G, A7, D7, G. The piece concludes with a final G chord and a fermata.

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The Darktown Strutters Ball

The Melody As Written Originally

Shelton Brooks

Moderato

p-f

D B7 E7

A7 D D dim.

Em A7 D B7 E7

Em D dim. D F#7

B7 E7 A7

1. D dim. A7 2. D A7 D

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The Darktown Strutter's Ball

Phrased Rhythmically

Shelton Brooks

Chords indicated above the staff:

- System 1: D, B7, E7
- System 2: A7, D, Ddim.
- System 3: Em, A7, D, B7, E7
- System 4: Em, Ddim., D, F#7
- System 5: B7, E7, A7
- System 6: 1. D, A7, 2. D, A7, D, A7, D

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The Darktown Strutter's Ball

43

Improvised

Shelton Brooks

D B7 E7

A7

D D dim. Em A7 D B7

E7 Em

D dim. D F#7 B7

E7 A7 D A7

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RECORD CHORUSES

The remaining pages of this book are devoted to a number of compositions which are available on Victor and Brunswick records. Each one contains a "hot" trumpet chorus or part of a chorus which, in my opinion, are all good examples of my "swing" style. I do not advise copying the choruses note for note; rather, the student should, after playing them a few times, try to play or improvise an original one. The object is to develop a style "all your own;" one that is simple and natural.

I cannot emphasize too greatly the importance of listening to good "swing" records made by the leading bands and artists of today. There are also any number of good old records, some of which are really "gems" in the art of improvising.

Roll 'Em

Victor Record No. 25627 - B

*Benny Goodman
and his Orchestra*

Mary Lou Williams

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Life Goes To A Party

Victor Record No. 25726 - A

*Benny Goodman
and his Orchestra*

Harry James
Benny Goodman



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Loch Lomond

Victor Record No. 25717 - A

*Benny Goodman
and his Orchestra*



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Camel Hop

Victor Record No. 25717-B

*Benny Goodman
and his Orchestra*

Mary Lou Williams

The musical score for "Camel Hop" is presented on ten staves. The key signature is one sharp (F#), and the time signature is 4/4. The notation includes treble clefs, key signatures, time signatures, notes, rests, slurs, and dynamic markings such as *f* (forte) and *rip* (ritardando). The piece concludes with a double bar line.

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Sing, Sing, Sing

Victor Record No.36205-B

Benny Goodman
and his Orchestra

Louis Prima

The musical score is written for ten staves. The first staff begins with a treble clef, a key signature of two flats (B-flat major), and a 4/4 time signature. The first measure is marked *mf*. A triplet of eighth notes appears in the third measure. The second staff continues the melody with various note values and rests. The third staff features a series of eighth notes and a triplet. The fourth staff includes a slur over a group of notes. The fifth staff continues the melodic line. The sixth staff shows a change in the key signature to two sharps (D major) at measure 15, indicated by a double bar line and the number 15. The seventh staff is marked *Drums* and features a series of eighth notes. The eighth staff is marked *lip* and continues the melody. The ninth staff is marked *mf* and features a triplet. The tenth staff concludes the piece with a final note and a double bar line.

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It's The Dreamer In Me

Brunswick Record No.8055

Harry James
and his OrchestraJimmy Dorsey
Jimmy Van Heusen

Slow

The musical score is written for a single melodic line in treble clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'Slow'. The first staff begins with a forte (f) dynamic. The melody is composed of eighth and sixteenth notes, frequently beamed together in groups of three (triplets). There are several triplet markings throughout the piece. The score ends with a final measure containing a single eighth note, marked with a '1'.

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by **MANNY KLEIN**

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TRUMPET BLUES

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GOIN' NO PLACE

STEPPING FAST

SWEET STUFF

HOT AS A SUMMER'S DAY

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DIXIELAND HOP

Arranged by

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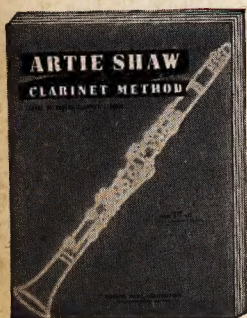
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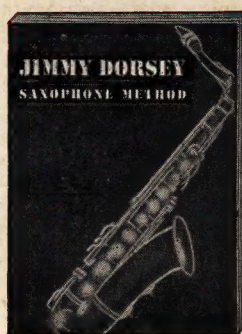


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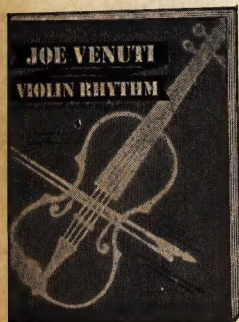
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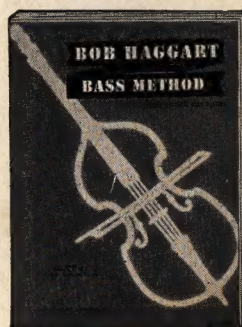
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